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He seems tired after his mission to Ravenna to woo the fair Francesca for his brother—Boker's is the only play in which this proxy wooing is given—and when he is back at home he merely awaits developments, which are rapid enough after he and the lady begin to read together. Phillips's lover sought poison, d'Annunzio's killed Ghibellines and ruled in Florence. The Italian's is the strongest of the three, the one most likely to attract either a thirteenth- or a twentieth-century Francesca.

Thus have three modern poets dealt with the old story of Dante's eternally inseparable pair, and each has very naturally colored it according to the genius of his own race. Each has, moreover, interpreted it in harmony with his own temperament. A careful reading of the three plays leads one to conclude that the Italian's version is the most colorful and most historically faithful, the Englishman's the most delicately lyric, and the American's the most sanely human.

JOHN CALVIN METCALF.

The University of Virginia.

FRIENDS IN FICTION

Nay, these are friends, close friends; I may not think
 That each was formed to fit a master-thought,
 Made to a careful pattern, cut and brought
 To nature's semblance with a drop of ink;
 My gallant gentlemen, my lads of pride,
 My golden maidens and most gracious age,
 And children romping from a happy page
 As little neighbors might, to gain my side.

These are the friends I made when I was young,
 Given to many friendships, that to-day
 Show like illusions, faint and far away,
 But these alone have lived, endured and clung.
 Real as my love, alive in all my joys,—
 I cannot think of them as paper toys.

THEODOSIA GARRISON.

Short Hills, New Jersey.